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## HUGUES SALEL, POET AND TRANSLATOR

One of the French poets of the first half of the sixteenth century who deserves an intensive study, but who has been neglected, is Hugues Salel, best known as the translator of the *Iliad*. It is the purpose of this article to show to what an extent Salel was appreciated by his century and later by historians of French literature.<sup>1</sup>

### I

#### BRIEF BIOGRAPHY

Hugues Salel was a compatriot of Clément Marot, Eustorg de Beaulieu, and Olivier de Magny. He was born, according to the Abbé Goujet, toward the end of 1504, in Casals, Quercy, in Périgord (Cahors). He is therefore, like several of the poets of the first half of the century, a man of the South.<sup>2</sup> Salel began writing verse at a very early age. At the order of the king, Francis I, he undertook a translation of the *Iliad*. As a reward he was made "valet de chambre" of the King, and in 1540 we find him as the first "abbé commendataire" of the abbey of Saint-Chéron of the diocese of Chartres. From letters of the King, dated from Fontainebleau in 1544 (January 18), we learn of the permission granted to Salel to publish his translation of the *Iliad*, but that order was surely of an earlier date, for in the same letters the King says that the translation of the first nine books had already been presented to him.<sup>3</sup> In the translation Salel has the title of "l'un des Grands Maîtres d'hôtel du Roi." The King bestowed other favors upon the poet, for we read in the *Catalogue des actes de François I<sup>er</sup>*: "Don à Hugues Salel, abbé de Saint-Chéron, du doyenné électif de l'église collégiale de Burlate, diocèse de Castres, vacant par la mort de Folcon Auranc Corbeil, 17 juin, 1546."<sup>4</sup>

<sup>1</sup> An article in Colletet's *Vies* and a pamphlet of little value by Ch. Calmeilles, *Les poètes Quercinois au xvi<sup>e</sup> siècle: Hugues Salel* (Tours, 1899, 8vo, 29 pp.) and the article "Salel" by the Abbé Goujet, are the only serious attempts at a biographical study of Salel. The author of this article is preparing a monograph on Salel, which will be completed as soon as the European situation will permit.

<sup>2</sup> Goujet, *Bibliothèque historique*, XII, 1 ff.

<sup>3</sup> Goujet, *op. cit.*, IV, 9.

<sup>4</sup> Paris, Imprimerie Nationale, November, 1887, Vol. V, p. 90; No. 15132.

Among Salel's friends was Jean de Boyssonné, the celebrated humanist of Toulouse. From a letter of Boyssonné to Salel we learn that the latter was under the patronage of Bertrand, president of the parliament of Toulouse. He served his patron in the capacity of secretary, and accompanied him on his rounds. In the letter, which refers to some literary matters which will be treated later, Boyssonné says: "Tu omnia boni consules, et gratiam qua apud Praesidem Bertrandum patronum tuum vales. . . ."<sup>1</sup> And in another letter, written by Boyssonné to Guillaume Scève, he again refers to the same Bertrand.<sup>2</sup> It is from a dixain that we learn that Salel was secretary to Bertrand and went with him on professional journeys. Boyssonné says of Salel's departure:

Il est donc faict, Salel, que tu nous laisses  
 Pour t'en aller avecq le Président,  
 Mais tu ne scais combien de cueurs tu blesses  
 De tes amys marriz de l'accident,  
 Lesquels vouldroient que tu feusses resident  
 Sans te partir jamais de ce quartier.<sup>3</sup>

Joachim du Bellay tells of the relations between Salel and Bertrand in one of the *Regrets*:

Entre tous les honneurs, dont en France est cognu  
 Ce renommé Bertran, des moindres n'est celuy  
 Que luy donna la Muse, et qu'on dise de luy  
 Que par luy un Salel soit riche devenu. . . .  
 Fay que de ta grandeur ton Magny se resente,  
 A fin que si Bertran de son Salel se vante,  
 Tu te puisses aussi de ton Magny vanter.  
 Tous deux sont Quercinois, tous deux bas de stature:  
 Et ne seroient pas moins semblables d'escriture  
 Si Salel auoit sceu plus doucement chanter.<sup>4</sup>

From this poem we learn of Bertrand's generosity to Salel, and we learn in it that Salel was of short stature. The Magny referred to is of course Olivier de Magny.

<sup>1</sup> Buche, "Lettres inédites de J. de Boyssonné," *Revue des langues romanes* (1896), p. 367, No. 31.

<sup>2</sup> Buche, *op. cit.* (1894), p. 328, letter dated "Tholosae xi Calen. Jul. M. D. xxxvii."

<sup>3</sup> Dixains, I *Centurie*, fol. 18 r., MS 836, Bibl. de Toulouse. Cf. Buche, *op. cit.* (1896), p. 141. Cf. also Mugnier, *Jean de Boyssonné*, p. 353.

<sup>4</sup> *Regrets*, CLII, ed. Marty-Laveaux, Vol. II, p. 243.

Clément Marot seems to have been on very intimate terms with the Abbé of Saint-Chéron. Guiffrey mentions a visit which the latter paid to Saint-Chéron upon the invitation of Salel.<sup>1</sup> An interesting anecdote is told of this visit of Marot to his compatriot, which throws light on Marot's skepticism and on Salel's piety. Its authenticity, however, is not guaranteed. The story goes as follows:

Il existe dans l'abbaye de Saint-Chéron, près Chartres, une fontaine miraculeuse appelée fontaine de Saint-Mesme. Lorsque les fêtes de Saint-Chéron ou de Sainte-Mesme approchent, elle déborde de tous côtés. Et lorsque les eaux sont les plus grandes (ailleurs), elle est presque tarie. Ceux qui en boivent sont guéris de la fièvre. Hugues Salel, abbé de Saint-Chéron, ayant amené Clément Marot en son abbaye le jour de la fête de Saint-Chéron, lui qui ne croyait guère aux miracles, voulut éprouver celui de la fontaine. Il veilla toute la nuit dans la grotte et en sortit tout épouvanté, tant par les visions étranges qu'il y eut la nuit que par la crue de l'eau qui s'y éleva en plus grande abondance que peut-être elle n'avoit jamais fait auparavant. Ce qui ayant été rapporté par Marot à l'abbé Salel, il lui remontra qu'il n'avoit pas eu raison de tenter Dieu en une chose qu'on avoit reconnue de toute ancienneté.<sup>2</sup>

Marot refers to Salel in an epigram which is very often cited, as it enumerates many of the poets of the period. In the concluding lines we read:

Quercy, Salel, de toy se vantera,  
Et (comme croy) de moy ne se taira.<sup>3</sup>

In a poem, "Sur la devise de Hugues Salel, valet de chambre du Roy François I," Marot expresses his esteem and admiration for his fellow-poet:

Honneur te guide et te met en haultesse,  
Pour ton grand sens et ta science acquise, . . .  
Tu t'es conduit par très grande sagesse;  
Merveille n'est si donc en ceste guyse  
Honneur te guide.<sup>4</sup>

<sup>1</sup> Guiffrey, *Œuvres de Clément Marot*, I, 478 ff.

<sup>2</sup> *Bibl. de la ville de Chartres, Janvier de Flainville*, portef. I, p. 198. Cf. Guiffrey, *op. cit.*, p. 479. Ch. d'Héricault, in the preface to his edition of Marot's selected works, tells the same anecdote, but he confuses the dates concerning Salel, and, besides, the story as told by Héricault, citing local traditions of Chartres, makes it seem that the miracle took place for Marot's special benefit.

<sup>3</sup> Marot, Epigram clxxv, *Des Poètes français à Salel*, ed. Lemerre, Paris, 1873, Vol. III, p. 71.

<sup>4</sup> Marot, *op. cit.*, Vol. II, p. 171.

After the death of Francis I in March, 1547, Salel retired finally to Saint-Chéron, and died there after a long illness, in 1553, at the age of forty-nine years. Of the last years of Salel and of his death we read in an epitaph by his friend Pierre Paschal:

## D.O.M.S.

Hugoni Salellio, Cadurco, Francisci Gallorum Regis Poetae, vita integerrimo, qui tranquillioris vitae desiderio, ex Regia, mortuo Francisco, ut se totum otio et doctrinae dederet, Carnutum venit, ubi aliquot post annos diuturno et mortifero morbo affectus, de vita humane conditionis memor placide et constanter decessit. Huic hinc quiescenti, et dissoluti corporis renovationem expectanti Petrus Paschalius amicus dolens P. et sub ascia D. Anno a salute mortalibus restituta 1553. vixit ann. 49. Mens. sex.<sup>1</sup>

Ronsard also wrote an epitaph to Hugues Salel, whom he admired greatly. He laments that the poet died in the prime of life. He envies Salel because he won the favor of the King and therefore had the advantage of dying rich, while he, Ronsard, is unappreciated:

Et moi chetif, je vy! et je traine ma vie  
Entre mille douleurs, . . .  
Ah! France, ingrate France, hé! faut-il recevoir  
Tant de derisions pour faire son devoir!<sup>2</sup>

The following epitaph by Jodelle was engraved on Salel's tombstone:

## A LA MÉMOIRE (DE SALEL)

Quercy m'a engendré, les neuf Sœurs m'ont appris,  
Les Rois m'ont enrichy, Homere m'éternise,  
La Parque maintenant le corps mortel a pris,  
Ma vertu dans les cieux l'ame immortelle a mise,  
Donc ma seule vertu m'a plus de vie acquise,  
Plus de deuin scauoir, plus de richesse aussi  
Et plus d'éternité que n'ont pas faict icy  
Quercy, les Sœurs, les Roys, l'Iliade entreprise.<sup>3</sup>

Among the titles held by Salel was that of "Conseiller et Aumosnier ordinaire de la Royne." It is from his friend Olivier de Magny that we draw this information.<sup>4</sup>

<sup>1</sup> Cf. Nicéron, *Mémoires*, XXXVI (1736), 166-67.

<sup>2</sup> Ed. Marty-Laveaux, Vol. VI, pp. 247 ff.

<sup>3</sup> Jodelle, *Œuvres* (ed. Marty-Laveaux, 1870), p. 374.

<sup>4</sup> *Les amours d'Olivier de Magny*, Lyon, Rigaud, 1572, 16mo, f. P.A. 2 v., Bibl. Nat., Rés. 4578A.

From Ronsard too we learn that Salel received favors from "Monsieur du Thier, secrétaire d'état." In a poem addressed to the latter Ronsard says:

Du Thier, tu es heureux, qui as eu le pouvoir  
De faire heureux autrui: tu le fis bien sçavoir  
A Salel. . . .  
Tu fis Salel heureux, et tu peux faire heureux  
Ronsard tant seulement d'une seule parole.<sup>1</sup>

Another of Salel's patrons seems to have been Jean d'Avanson, "seigneur de Saint Marcel, conseiller privé, qui devint plus tard surintendant des finances sous Henri II. Le sire d'Avanson [says Crépet] avait été pour Hugues Salel un patron fidèle et généreux."<sup>2</sup>

## II

### THE TRANSLATION OF THE "ILIAD"

It was at the order of Francis I that Salel undertook to render into French verse the books of the *Iliad*. It seems that the translation of the first nine books was very poorly printed, for the King complains that it appeared with many grave mistakes: "avec une infinité de fautes et de changemens de diction, qui altéroient le sens des sentences, contre l'intention de l'Auteur, et la diligence du translateur . . . au préjudice de l'utilité, richesse, et décoration que notre langue recevoit de cette traduction, dont la lecture nous a été si agréable, et nous a tant delecté, que nous désirons singulièrement les continuation et parachevement de l'œuvre."<sup>3</sup>

This edition, Goujet tells us, was made in Lyons, but he adds that he has not been able to discover in what year. Salel, fearing that the mistakes would be attributed to him, hurried to have the first ten books printed under his own supervision, for the first edition was a pirated one. This second edition appeared in 1545, from the press of Sertenas, in Paris (folio). Lintilhac, in his *Précis historique et critique* (I, 182), says that it is understood that the translation was

<sup>1</sup> Ed. Marty-Laveaux, Vol. VI, p. 264. For Du Thier, cf. also Du Bellay, same edition, II, 200, 244, 291, 292; Ronsard, II, 17, 18; III, 427-38; V, 138-44; VI, 263, 264; App. II, 397.

<sup>2</sup> Cf. Crépet, *Poètes français*, II, 47, notice on Olivier de Magny by Asselineau. D'Avanson became the friend and protector of Magny, who was introduced to the court by Salel.

<sup>3</sup> Abbé Goujet, *op. cit.*, IV, 9, citing the *Lettres patentes* of the King.

made from the Latin of Valla. From a preface to the eleventh and twelfth books, and a fragment of the thirteenth, edited after his death by Olivier de Magny, it seems that Salel was accused of having made use of a Latin version instead of the original Greek. Magny answers the accusation by saying that he was Salel's amanuensis, and that he can with truth bear witness to the contrary.<sup>1</sup> Pellissier, in his introduction to Vauquelin de Fresnaye's *Art poétique*, states that Salel's translation was made from a French version, which in turn was based on the Latin of Laurent Valla.<sup>2</sup>

Salel was able to publish only the first eleven books of the *Iliad*; the translation was continued by Amadis Jamyn. The history of the manuscripts of these first books throws a very interesting light on Salel's relations with the court, as well as on the bibliographical aspect of the situation. In the notes to the manuscript of the first and second books of the *Iliad*, in the catalogue of the Musée Condé (Chantilly), the editor says:<sup>3</sup>

Il est probable qu'aussitôt après avoir achevé la traduction des deux premiers livres, Salel voulut soumettre son œuvre à l'un des protecteurs les plus puissants qu'il pût rencontrer à la cour. Ce petit volume fut sans doute offert par lui à la sœur de son maître, à Marguerite d'Angoulême. La recherche seule de l'exécution ferait supposer que ce livre était destiné à un grand personnage: les chiffres et les emblèmes dont les plats sont chargés confirment notre supposition.

The manuscript bears a *dedicace* to Francis I (eight lines) preceding the translation of the first book, and another (thirteen lines), before the second book. Another manuscript of the second book (both of the sixteenth century), also bearing the same verses to the King, bears on the fly leaf the signature of Magdalene Levyingstown, one of the Scotch maids of honor of Marie Stuart.<sup>4</sup>

Ronsard was one of the first to express his admiration of Salel as translator of the *Iliad*. Salel, he says, deserves great credit:

Qui des premiers tira notre langue d'enfance,  
Et de qui le sçavoir avoit bien merité  
D'estre d'un si grand Roy si doucement traité.<sup>5</sup>

<sup>1</sup> Cary, *Early French Poets* (London, 1846), pp. 40 ff.

<sup>2</sup> *Art poétique* (Paris, 1885), p. 56. Judgment on this question will be reserved until later. Chamard, in his *Joachim du Bellay* (1900), p. 1, says that Salel knew Greek, having studied with Budé.

<sup>3</sup> *Catalogue de la Bibliothèque du Musée Condé*, No. 945, p. 21.

<sup>4</sup> MS No. 1631 (446). As it was customary to circulate works in manuscript before publishing them, the above-mentioned conjectures seem highly probable.

<sup>5</sup> Ed. Marty-Laveaux, Vol. VI, pp. 247 ff.

Jodelle, in a sonnet, "A Salel," compares the poet to Homer himself:

Salel, vainqueur de ce faucheur chenu  
 Salel, qui tant par ses vers me peult plaire ?  
 La France ainsi sa plainte voulait faire  
 Quand son Salel de rechef est venu,  
 Luy apportant ceste abondante corne,  
 Dont il repand le beau fruyt qui nous orne,  
 Fruyt qu'il acouple à ce present fecond,  
 Qu'au iardin Grec iadis on luy veit prendre,  
 Lors qu'il se fit un Homere second  
 Digne du lit de mon grand Alexandre.<sup>1</sup>

Tahureau du Mans is no less extravagant in his praises. In a sonnet, "A Salel trespasé, sur ses XI & XII de l'*Iliade*," when a manuscript was discovered after Salel's death, showing that he had also translated these two books. Tahureau writes:

Mais toy, qui sans mourir seras tousjours vivant,  
 Te doibs je plaindre ? Non, car d'un los revivant  
 Ton Homere ha gaigné sus ta mort la victoire.<sup>2</sup>

Vauquelin de la Fresnaye, in his *Art poétique*, advises the poets to translate from Latin and Greek, if they can do it as well as Salel and Jamin:

SALEL premier ainsi, du grand François conduit,  
 Beaucoup de l'*Illiade* a doucement traduit,  
 Et Iamin bien disant, l'a tellement refaite  
 Qu'à lautheur ne fait tort un si bon interprète.<sup>3</sup>

The four poems just cited are typical of the high esteem in which Salel's *Iliad* was held by the poets. The early critics and prose writers were on the whole just as liberal in their praises. Sibilet says of Salel, in connection with the *Iliad*, "Imite donc Marot en sa *Metamorphose*, en son *Musee*, en ses *Psalmes*: Salel, en son *Iliade*."<sup>4</sup> Etienne Pasquier, in his *Recherches de la France*, calls Salel the "poète salubre" who "acquit grand nom par sa traduction d'unze livres de l'*Iliade* d'Homere," a translation which he says was "caressée d'un très favorable accueil."<sup>5</sup>

<sup>1</sup> Ed. Marty-Laveaux, Vol. II, p. 337.

<sup>2</sup> Jacques Tahureau du Mans, *Poésies* (ed. Blanchemain, 1870), I, 151.

<sup>3</sup> *Art poétique* (Paris, 1885), p. 56.

<sup>4</sup> *Ibid.* (Paris, 1548), p. 74.

<sup>5</sup> Amsterdam edition, 1723, Book VII, cols. 701, 714.



Salel did not fare so well at the hands of later historians of French literature; they found his verse dry, colorless, prosaic. Only occasionally do we read an appreciation of his works, and then it refers not to the translation of the *Iliad* but to his short poems.

### III

#### POEMS AND TRANSLATIONS FROM THE LATIN AND ITALIAN

In 1540 Salel published a collection of poems several of which had already been circulated in manuscript among the poets of his circle.<sup>1</sup> This volume contained translations from Pontanus and other Neo-Latin poets, and several translations and paraphrases from Petrarch. Two "blasons," one "De l'Epingle" and the other "de l'Aneau," show that Salel was not only a Petrarchist but also a "blasonneur," and he took part in the famous "Querelle des Femmes." In a lengthy poem, *Eclogue Marine*, on the death of the Dauphin in 1536, he introduces Mellin de Saint-Gelais and Victor Brodeau as mariners, and it is through the *Eclogue* that Salel and Mellin became acquainted. The poem was undoubtedly imitated by Charles Fontaine in his "Eclogue Marine" (published in the *Ruisseaux*).<sup>2</sup>

Jean de Boyssonné speaks of the *Eclogue* on sending Salel some Latin verses: "Ecce ad te mitto quae de tua Egloga nuper carmine iambico lusimus: Epigramma quidem leve neque satis dignum quod a doctis legatur, nedum ut laudari debeat."<sup>3</sup> Boyssonné was very much impressed with Salel's poems, but complains that since he is a poet at court he neglects his friends. He reproaches Salel for not having mentioned his Latin and French poems which he addressed to the poet of Quercy.<sup>4</sup>

Charles de Sainte-Marthe was influenced by Salel's Petrarchistic verse but caught more of the spirit of the Italian poet than did his

<sup>1</sup> *Les Œuvres de Hugues Salel, valet de chambre / ordinaire du Roy, imprimees par / commandement dudit seigneur . . .*, Paris, Estienne Roffet. Privilege dated twenty-third of February, 1539, which is 1540.

<sup>2</sup> Cf. Hawkins, "Charles Fontaine," *Harvard University Studies in Romance Literature* (1916), p. 193.

<sup>3</sup> Buche, *Rev. des langues romanes* (1896), p. 367. The verses are entitled "Franciscus Valesius Delph, loquitur de egloga Salellii" (J. a B. iamb. lib. I, fo. 105 v., 106 r. Library of Toulouse, MS 835).

<sup>4</sup> *Hendecasyll.*, I, xxvi, fo. 16. Mugnier mentions another poem addressed to Salel, in which Boyssonné expresses his preference for Latin verse (p. 420).

compatriot. Like Marot, he wrote a poem on Salel's devise (*Honneur te guide*). In this poem he admires Salel's "science" and his "prudence." Dr. Ruutz-Rees, in her book on Sainte-Marthe, says: "It was probably to Salel that Sainte-Marthe owed the idea of inspiring himself from Aelian for his *Tempé de France*, as had the former for his poem *De la misère et inconstance de la vie humaine*.<sup>1</sup> In the *Tempé de France* Sainte-Marthe writes of Salel:

Salel escrit de telle dignité,  
Et ses escripts si saignement compasse,  
Qu'il n'est aucun qui en ce l'oultre-passe.

[Ruutz-Rees, p. 542.]

Salel also translated the *Triumphs* of Petrarch, beginning with the *Triumph of Time* and ending with the *Triumph of Death*, and he imitated an idyl of Ausonius in his *Chant poétique auquel Cupido est tourmenté par Venus*. He wrote a long poem entitled *Chasse royale contenant la prise du sanglier Discord par le très chrestien et très puissant Roy Francoys, premier de ce nom*.<sup>2</sup> The subject of the poem is allegoric and treats of the war with the Milanese, whom the poet represents as the wild boar Discord, which is the object of the royal chase of Charles V and Francis I. The poem is very vague, confused, obscure, and strange, but the editors find that it deserves a place in the *Cabinet* because it enjoyed great success at the court of Francis I, as is proved by the ode which Olivier de Magny addressed to Salel on that subject. The author of the notes thinks that, in spite of the fact that Salel was an "abbé" he must have been a hunter, for he saw the manuscript of the *Chasse Royale*, now at the Bibliothèque Nationale, which was executed at the order of the Abbé de Saint-Chéron, and had on the first page a miniature representing a hunt in the woods of the domain of the abbey.<sup>3</sup>

Another important poem in the *Œuvres* was that on *La nativité de monseigneur le duc, fils premier de monseigneur le Dauphin*. This poem was later reprinted separately (1543), which shows that it too found favor with sixteenth-century readers.<sup>4</sup>

<sup>1</sup> C. Ruutz-Rees, *Charles de Sainte-Marthe* (1910), p. 274.

<sup>2</sup> Reprinted by Jullien and Lacroix in the *Cabinet de Vénérerie*, II (Paris, 1882), 58.

<sup>3</sup> *Op. cit.*, "Notice," pp. 11 ff.

<sup>4</sup> Cf. Montaiglon, *Recueil*, II, 229.

As in the case of the *Iliad*, Salel's contemporaries and the Pléiade were not sparing in their eulogies of his poems. Rabelais was one of the first to put Salel in the same category with Marot and others. He says: "Je contemple ung grand tas de Colinets, Marots, Herouets, Saingelais, Salels, Masuels, & une longue centurie d'aultres Poetes & Orateurs Gallicques."<sup>1</sup> Of course, the word "tas" is not very complimentary, but Rabelais could have omitted Salel from the list. Salel, on the other hand, dedicated a very eulogistic dixain to the author of *Pantagruel* as an introduction to Book II.

Mellin de Saint-Gelais, whom Salel introduced in his *Eclogue* as mourning the death of the Dauphin, addressed a poem to Salel, "Poete jusqu'a maintenant de Moy inconnu":

Mais toy, Salel, de ton heureux sejour  
As fait à coup un midi apparoistre,  
Qui esclaireit le lieu qui te voit naistre.<sup>2</sup>

The ease in which Salel lived seems to have been the envy of his poet friends. He knew none of the pangs of hunger which they endured, and he received immediate recognition. Du Bellay, in *La Musagnoe-machie*, says of the celebrated translator:

Salel, que la France auoüe  
L'autre gloire de Querci (Marty-Laveaux, Vol. I, p. 145).

In the first preface to the *Olive* he states: "Il me suffit pour tous lecteurs avoir un S. Gelais, un Heroët, un de Ronsart, un Carles, un Scève, un Bouju, un SALEL, un Martin, et si quelques autres sont encor à mettre en ce ranc." Contemporary critics would surely not put the above-mentioned poets in the same category.

Paul Angier, in the *Expérience de M. Paul Angier, Carentois, contenant une briefve défense en la personne d'Honneste Amant de Court contre la Contr'amyne*, puts Salel in a list with Marot, Saint-Gelais, Heroët, Borderie, Rabelais, Scève, and Chapuy, whose disciple he claims to be (1544), while Chappuis, in the *Discours de la court*, also includes him among the foremost poets.<sup>3</sup>

Etienne Dolet considers Salel a first-rate poet. In the "Epistre" which accompanies Dolet's *Avant naissance de Claude Dolet*, the

<sup>1</sup> Marty-Laveaux, Vol. III, p. 7 (Prologue to Book V).

<sup>2</sup> Mellin de Saint-Gelais, Paris, 1873, Vol. II, No. xxii.

<sup>3</sup> Ruutz-Rees, *Ch. de Sainte-Marthe*, p. 206.

anonymous writer says that the Latin work of Dolet deserves a better translator than he, as would be Maurice Scève, Saint Amboise, Heroët, Brodeau, Saint-Gelais, or Salel, "poète aultant plus excellent que peu congneu entre les vulgaires."<sup>1</sup>

Sibilet, in the *Art poétique*, speaks of Salel as one of the "bons esprits" among which one finds Marot, Saint-Gelais, Heroët, Scève, and others (*De l'inuention*, chap. iii, p. 7). In his chapter on rhyme he includes Salel among those who use "rime riche" (chap. vii, p. 22). He sees nothing wrong in such rhyme as "*ioindre contre conioindre: & telle ryme a proportion pareille: attendu nommément que Marot, Saingelais, Salel, Herouet, Sceue, et tous les sauans & famés Poètes de ce temps en usent ordinairement & sans scrupule*" (p. 25).

Among the later critics Brantôme was one who did not see any merit in Marot or in his disciples. Speaking of the Pléiade he says "Ces poètes ont esté bien autres qu'un Marot, un Salel, et un Saint-Gelays."<sup>2</sup>

Salel appealed to Ronsard and Du Bellay, whom he considered authorities on the subject, asking them to teach him to write love poems, for he felt that he was not gifted for such verse:

O francs espritz savans enamourez,  
Si vous avez telz plaisirs savourez,  
Je vous suplie, acordez vostre lire  
Et de voz vers a present secourez,  
Chantant pour luy ce qu'il ne pourroit dire.<sup>3</sup>

These lines show that Salel held the poets of the Pléiade in as high an esteem as they held his verse.

From these citations it will be evident that Hugues Salel was considered one of the foremost poets of the sixteenth century. The paucity of biographical data and the fact that he was intimately connected with all the phases of the literary movement of the period show that he is worthy of an exhaustive study.

HÉLÈNE J. HARVITT

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<sup>1</sup> *Catalogue Rothschild*, I, 448.

<sup>2</sup> Ed. Mérimée Lacour, 1875, Vol. IV, p. 124.

<sup>3</sup> Cf. Chamard, *Joachim du Bellay* (1900), p. 491.